

The solo concerto emerged in Northern Italy in the first quarter of the 18th century and rapidly became popular across Europe. The five works here demonstrate how concertos for the flute differ in Germany, Italy and France. Outer movements usually retain the virtuosic elements that characterise the concertos of Vivaldi, but the Frenchman Michel Blavet infiltrates an exquisite *Gavotte* into his work, while Telemann's superb melodies and rich harmonies are characteristic features of his *Flute Concerto in D major*. All five works exemplify the Baroque ideal of singing lyricism and passionate expression.

# THE GRAND MOGUL

1–3	Antonio Vivaldi (1678–1741): Flute Concerto in D minor 'Il Gran Mogol', RV 431a	8:00
4–6	Giovanni Battista Pergolesi (1710–1736): Concerto in G major for flute, 2 violins, and basso continuo	12:50
7–9	Jean-Marie Leclair (1697–1764): Flute Concerto in C major, Op. 7, No. 3	14:06
10–12	Michel Blavet (1700–1768): Concerto in A minor for flute, 2 violins, and basso continuo	14:22
13–16	Georg Philipp Telemann (1681–1767): Flute Concerto in D major, TWV 51:D1	15:55

Barthold Kuijken, Baroque Flute • Indianapolis Baroque Orchestra



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A detailed track list can be found inside the booklet.

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Palazzo Ducale, Venice* (detail) (1727–29) by Canaletto (1697–1768)



8.573899

DDD

Playing Time

65:27



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